

Georgetown University
Department of French



presents...



The Fourth Annual
**International Comics
and Animation Festival**

Le Festival International de la bande dessinée et du film d'animation

Bethesda, MD
September 24-26, 1998

<http://www.georgetown.edu/spielmann/icaf.htm>

The International Comics and Animation Festival

<http://www.georgetown.edu/spielmann/icaf.htm>

Guy Spielmann, Chair

Executive Committee : Cécile Danehy, Charles Hatfield,
Gene Kannenberg, Jr., Jeffrey Miller, Mark Nevins

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We wish to thank in addition ...

Christopher Oarr The Small Press Expo

Dr. Mary L. Radnofsky The Socrates Institute

Thursday September 24

9:00-9:30

Welcome - Guy Spielmann

9:30-11:00

Difference and Stereotyping in Comics

Moderated by Charles Hatfield

Asterix on the Road : Why Foreigners are Funny

Dorothy Betz, Georgetown University

Although Asterix and his friends travel throughout his adventures, their experiences vary considerably with the places they visit. Distant countries bring a different dimension of comedy. Foreigners exemplify true weirdness, but in ways that help by contrast to define French culture. This paper will focus on Asterix's visits to Germany, Rome, Great-Britain, Spain, Switzerland, Corsica, America and Belgium, in order to show why foreigners are funny. Underlying this presumption, of course, is the understanding that the French are normal, even if their "normal" lives reflect all the comedy of human weakness.

While the weakness of the French may lie in personal failings, however, that of foreigners is more often stereotypical. They obviously cannot help it that they are trapped in a culture that is so very un-French, and that will be evaluated from a French point of view by the omnipresent Asterix and his companions. Characterization of national groups varies from comical imagery, to linguistic humor, and stereotypes, whereas the selection of foreign cultures also reflects an evolution in the role of France in relation to other countries. Amid all this cultural variety, the figure of Asterix remains the viewpoint from which other deviate in ways that must always seem comical.

The Changing Image of Blacks in Comics 1890s - 1990s

William H. Foster, Naugatuck Valley Community College

This paper traces the images of African Americans from the nameless urban black child in the very first comic strip, *The Yellow Kid* in the mid-1890s, right up to the present day explosion of black super heroes in today's mainstream and comic publishing. This also includes documenting examples from the exciting efforts being made by a number of black independent publishers.

The presentation covers character stereotypes from both comic strips and comic books. Patterned very much on the model established by author Donald Bogle in his examination of African Americans in the history of American Film, it will take the audience on a journey through history, tracing the image of Blacks through the decades of this century -- the days of darkies, maids, porters and other comic relief, through "the jungle years," and right up to the "sidekick" days of the 1950s. The paper will also discuss the entrance of the first Black super heroes in the mid-60s, as well as their appearance in the so-called "Underground Commix" of the early 1970s, and finally the emergence of black characters during the last twenty years and how today's black comic heroes handle a number of contemporary topics like drug abuse, urban Life, and race relations.

What Does a White Dyke Write Like?: Borders and Borderlands in Roberta Gregory's *Naughty Bits* and Alison Bechdel's *Dykes to Watch Out For*
Anne N. Thalheimer, University of Delaware

Ruth Frankenberg argues that white women's lives both reproduce and challenge racism, though "white women's senses of self, other, identity, and worldview are...racialized." This duality, Frankenberg posits, is because of the way whiteness is societally constructed as a position of power, but not disputed because of its dominance. This paradox creates a space where white women can potentially regard racism as "other" because race itself is "other". One can read Roberta Gregory and Alison Bechdel's work through Frankenberg's theory, asking how both creators can be in the same "movement" if one creator's character is visibly racist, while the other's characters are multi-ethnic and multi-racial. How do factors such as race and sexual orientation appear in the text? The culturally debased format of the American comic book creates a borderland of sorts, an empty space where racism and gynophobia run rampant. Additionally, perhaps paradoxically, this same borderland grants the alternative feminist comix creator a unique freedom to create transgressive works.

11:15-12:15

Plenary lecture

Comic Art of Asia: An Invisible Giant Awakened

John Lent, Temple University

Moderated by Mark Nevins

Comic art in Asia is characterized, among many traits, by its ubiquitousness, its longevity, its multi-faceted nature. At times, it has been uniquely Asian, Embracing techniques, contents, and personnel from the continent's rich reservoir of fine art; at other times, it has been a borrower, imitator, and even thief of American, European or Japanese Styles, formats and modus operandi. Yet, both outside and within the region, Asian cartooning (save for Japanese Manga) goes unrecognized. This presentation is an attempt to address this shortcoming, extending the coverage of Asian comic art to include all forms, from comic books (last Year's ICAF topic), to comic strips, political and gag cartoons, and humor magazines. Examples will be given for fifteen countries of East, Southeast and South Asia where Dr. Lent conducted research

Dr. John Lent is a Professor in the School of Communications and Theater of Temple University in Philadelphia. He has published several bibliographies on comics, and is known as one of the foremost experts on Asian popular culture, to which he has devoted numerous books, articles and lectures.

12:15-2:30

LUNCH BREAK

2:00-3:00

Questions of reading and Audience
Moderated by **Gene Kannenberg**

Identification in Comics

Jonathan Frome, University of Florida

It is very common to describe the effects of media on a reader in terms of identification. The word is bandied about as if its meaning is clearly understood. Yet the actual content of this concept is far from obvious. Scott McCloud and Martin Barker are two prominent commentators who explicitly address the issue of identification. Yet these authors define opposite poles in identification theory. While McCloud takes identification as a given in the reader's relationship with a depicted character, Barker argues that the notion of identification has no place in understanding that relationship. In my talk I will argue against both of these positions, using additional theorists of identification and examples from comics and other media.

Deleuze and Comics: Image, Repetition, Representation, Series"

John F. Ronan, University of Florida

This presentation will deploy a variety of concepts and questions, derived from the works of Gilles Deleuze, in an attempt to construct a methodology of critically reading comics, as well as starting to develop an aesthetic theory capable of accounting for the specific polyvalences of those works that have assumed the label "american underground comix." Using concepts and categories from "Difference and Repetition," "The Fold," "A Thousand Plateaus" and "The Movement-Image," the presentation will deploy what Deleuze calls "the unity of the play of difference" to examine works by Crumb, Wilson, Williams, Spain, and others.

Emphasis will be placed on the notions of representation (and the presuppositions that ground the repetitive return of the presentation) as well as on image, series, sequence, analogy and resemblance, and simulacra. Also of import will be the attempt to use some of the philosophical investigations Deleuze used to examine cinema, to see if they offer worthwhile avenues for further development of an aesthetic of sequential comic art. The presentation will focus on the american underground comic artists for the purpose of critique, to the extent that their artistic and narrative styles broke from traditional comics aesthetics dominant at that historical juncture. The tropes and topoi of the Zap artists, as well as the Bijou artists, from the period 1968-1972, will be the visual materials used to illustrate and interrogate the Deleuzian critical apparatus.

3:15-4:15

Plenary lecture

American Comics Discourse : A Historical Survey

Joseph "Rusty" Witek, Stetson University

Moderated by **Gene Kannenberg**

This presentation will investigate some of the conceptual and theoretical underpinnings of cultural discourse about the comics form in the United States from the 1920s to the present, highlighting the problematics of creating a critical discourse around a culturally marginalized form.

I argue that American comics criticism over time has shifted from a discourse which considered comics primarily as a textually unanchored collection of commodified images and typical narrative gestures, to a newer perspective which takes into account the specificities of the comics medium. One consequence of this shift has been a change in critical emphasis from the treatment of comics as evidence for sociological theses about American culture to a new consideration of comics as a form of literature. The comics thus present an example of a cultural form migrating upwards in a cultural hierarchy at the same time it loses its status as a mass medium.

Joseph (Rusty) Witek is Associate Professor and Kirchman Chair in the Humanities at Stetson University in DeLand, Florida. He is the author of Comic Books as History: The Narrative Art of Jack Jackson, Art Spiegelman, and Harvey Pekar (UP of Mississippi, 1989) and a number of articles on comics; he is presently working on a second book, The Comics Page: Form and Meaning in Comics Narrative

4:30-5:30

Roundtable

COMICS MUSEUMS

With Mort Walker and Abby Brennan Roeloffs (IMCA), Fiona Russell (Words and Pictures Museum), and Jean-Pierre Mercier (French National Comics Museum)

Moderated by **Jeff Miller**

5:30-8:00

DINNER BREAK

Thursday, September 24

8:00-10:00

Special Evening Program

The World of Arab Comics

Moderated by Jeff Miller

Plenary lecture : Arab Comics: Between Children's Literature and Adult Politics
Allen Douglas & Fedwa Malti-Douglas, Indiana University, authors of *Arab Comic Strips : Politics of an Emerging Mass Culture* (Indiana UP, 1994)

GUEST ARTIST : SLIM (Algeria / France)

Born in Algeria as Menouar Merabtene, Slim studied cinema and animation and released several animated features before publishing cartoons in the dailies of Algiers. He then created a commercial graphics studio, and launched a satirical magazine, *El Manchar*, while his drawings were being gathered in several albums, *La Boîte à chique* ("The Snuff Box"), *Il était une fois rien* ("Once upon a time there was nothing"), and *L'Algérie de Slim* ("Slim's Algeria").

Among the numerous newspapers to which he has contributed, one finds some of the leading French Language periodicals such as *L'Humanité*, *Charlie hebdo*, *Le Monde*, and *Télérama*. Slim is also called upon to draw cartoons in real time during television shows. Lately, he has published several albums of political cartoons, including *Le Monde merveilleux des barbus* ("The Wonderful World of the Bearded Men"), "Retour d'Ahuristan" ("Back from Flabbergastedland"), and continues to work for major dailies such as *L'Humanité* and *Le Matin* (Algiers), as well as with the comics journal *Chien méchant*.

Friday, September 25

9:00-10:30

Recovering History in Comics and Cartoons
Moderated by Cécile Danehy

Wertham on *Hamlet*

Bart Beaty, McGill University

In his 1954 book *Seduction of the Innocent* Fredric Wertham disparages comic book adaptations of "classical" literature no fewer than seven times. The last of these comments appears late in the book and specifically mentions the Classics Illustrated version of Shakespeare's play *Hamlet*. This presentation will suggest, however, that the relationship between Wertham, comic books and *Hamlet* requires fuller elaboration as they can shed light on the status of each in the immediate post-war years.

This paper seeks to couple a close-reading of the Classics Illustrated version of *Hamlet* alongside the readings of the play suggested by Wertham, Freud, and Ernest Jones, a disciple of Freud who had influenced Laurence Olivier's stage and screen versions of *Hamlet* --- four years before the comic book version, which drew heavily on the crossover success of the Olivier film for much of its inspiration. The presentation will elaborate the various potential interpretations of the play in the mid-century era and the ways in which those readings shed light on the relative valuation of comic books, film and the written word.

The Mouse and the Movies

Randall Clark, Pfeiffer University

In the early years of Mickey Mouse cartoons, Walt Disney and his animators drew heavily upon popular motion pictures for inspiration. The most obvious example is the Mickey Mouse cartoon *Steamboat Willy*, which is loosely based upon Buster Keaton's *Steamboat Bill, Jr.*, but the influence of other films can be spotted in many Mickey Mouse cartoons. Other silent comedians also influenced Disney's animators; scenes from *King Kong* are reprised in at least two different Mickey Mouse adventures; and entire genres of the day, most notably the prison picture and the "old dark house" film were reworked into cartoons. This paper will examine the first five years of Mickey Mouse cartoons and identify the connections between these cartoons and motion pictures of the period.

Two Little Girls and their Ideological Perspectives, or: How Comics Represent Childhood: Little Orphan Annie and Conservative Discourse vs. Little Lulu, the First Feminist

Ana Merino, University of Pittsburgh

This papers provides a contrastive analysis of two characters: Gray's Little Orphan Annie, and Marjorie Henderson Buell's Little Lulu, created in the 50's, and later developed by others such as Kimball, Armstrong, and Connell. The linear development of Annie is related to the historical and social context of the 30's, and expresses a conservative, capitalist perspective. Annie figures as the innocence and pure conscience of a society racked by (repressed) class conflict. The self-made man represented by Annie's adoptive father, Daddy Warbucks, served as a powerful ideological fiction in an era dominated by centralizing state power and corporate monopoly. Lulu, on the other hand, acts in a myriad of small ways to shape the world around her, and through her actions an imaginative cleverness associated with femininity is valorized. Thus Lulu represents the possibility of a self active, feminine subjectivity, as against the conservative purity of Annie. This presentation traces some of the changes in representations of femininity between the Great Depression and the 60's, and shows how comics provide us with a window onto those changes.

10:45-12:15

Comics, Transgression and Cultural Argument Moderated by Gene Kannenberg

A socio-semiotic approach to underground comix
Alvise Mattozzi, University of Sienna, Italy

Following the semiotics of A. J. Greimas and E. Landowski, this paper explores how the comics language has been changed so as to reflect the values of American counter-culture of the late 60's, but also has helped construct them. Counter-culture is seen not as a mirror-image of the "straight" or middle-class world, but as an overcoming of the categories by which reality is interpreted. Underground comics present a similar meaning pattern as counter-culture, based on the aspectualization of categories, which operates a renewal of narrative times and logic. This has been made possible by stretching times and codes of the comics language, by revealing the codes, by changing the enunciation relationship between text and reader. Thus underground comics became a way for the counter-culture community to think about and criticize itself. Underground comics emerged during a period of changes within society, but also within the comics industry: after ten years dominated by the Comics Code new production such as Warren's and Marvel's superheroes, followed by the appearance of *Witzend*, comix pushed change further and not just for codes and languages. Indeed change involved also marketing, labor relationships and intellectual property. We can say that the underground opened up the comics market for the independents by experimenting with forms of direct sales, and reshaped the industry. Moreover, underground comix influenced European cartoonists, who would eventually revolutionize the comics language in the Old Continent as well.

Tradition and transgression: The Laughter of Claire Bretecher
Libbie McQuillan, University of Glasgow, Scotland

This paper focuses on the comics counter culture of the late 60s and early 70s, with particular reference to the works of Claire Bret  cher, who is used as an example to relate the rebellion within the private world of *bande dessin  e* to the larger political, social and aesthetic movements of the period. After a brief summary of the convergences and divergences of the comics counter cultures in France and America (thus situating Bret  cher historically and culturally), the paper will seek to examine the nature of Bret  cher's transgressive laughter in terms of form and content. I will argue that as a satirist she not only subverts her chosen socio-political subjects but also her chosen medium. Paradoxically, she adheres to comics convention whilst simultaneously complicating and ironising its possibilities. Exploring new frontiers in her chosen medium, Bret  cher's figurative and textual invention nevertheless borrows from the comic and literary traditions of France.

Julie Doucet's *Dirty Plotte*
Heather Sinclair, Pratt Institute

This presentation will provide a brief introduction to the work of Julie Doucet in *Dirty Plotte*, discussing the graphic aesthetic and how her style has developed over the years through each issue. The use of Fantastic Autobiography will then be explored, providing examples of Julie Doucet's themes, and exploring Psychological vs. Literal Autobiography and how comics in particular can blur the distinction between reality and fantasy. Finally, I will talk about the role of the artist to herself, her readers, and as a female role model.

12-15-1:30

LUNCH BREAK

1:30-2:30

GUEST ARTISTS : STRIP CORE (Slovenia)

Igor Prassel & Jacob Klemencic.

Moderated by **Gene Kannenberg**

In the Fall of 1989, the idea of making a comix-oriented fanzine appeared among the Strip Core collective, a group of people active in the "hard core" music and graffiti scene in Ljubljana. *Stripburger* #1 (edited by Samo Ljubesiè) was finally published in early autumn of 1992 and ended up containing visual material only. It was oversized and rather experimental in concept --- beside comix, there were also many illustrations and even photographs. The 'zine was either ignored, severely criticized, or sneered upon. The next issue (edited by Boris Baèiè) was supposed to be a calendar, the contents being selected from competition entries.

However, since a good many of the contributions were too long to be printed on a single calendar page but too good to be discarded, the editor decided to make a double issue in a regular magazine format. Issue 4-5 was the last double issue which established the look and feel of the magazine, the first and only native Slovenian periodical comic strip publication, which showcased the work of emerging young authors like Jakob Klemenèiè, Iztok Sitar, Damijan Sovec, Matjaz Bertoneelj, Andrej Stular, Jure Meden among others.

Beside the regular multilingual magazine-format issues, Strip Core also published theme issues in different formats; for instance, there was the "Anti-Nazi" 1996 calendar for the year 1996, the "Human Rights" silkscreened postcard set and a special all English-language issue on the theme of handicap and prejudice.

In general, *Stripburger* is interested in what are usually called "alternative comix." However, with a five-person editorial staff, the collective had developed its own underground aesthetic. The magazine relies on submissions (by actively soliciting work from successful international artists). Apart from Slovenia and other countries of the former Yugoslavia, contributors have sent their comics from Holland, Belgium, Denmark, Italy, France, Finland, Switzerland, Greece, --- and even Canada and the USA. A special East European anthology, *Stripburek*, featured authors from Albania, Bosnia and Herzegovina, Croatia, Czech Republic, Estonia, Hungary, Lithuania, Macedonia, Poland, Russia, Slovenia, Ukraine and Yugoslavia.

Stripburger founder **Jakob Klemencic** holds a degree in art history, and has written about watercolor painting and gothic sculpture. When not working as an art librarian, he publishes comics in various European countries and produces his own mini-comics.

Igor Prassel has a degree in communications and is currently a graduate student in Media Studies. He has worked as curator of the film museum of the Slovenian cinema institute (Slovenska kinoteka), and is a co-editor of *Stripburger*. He has written articles about underground comix and cinema, and is now conducting research on the relationships between comics and film.

Towards a History of a Stalled Medium: Comics in Russia
Jose Alaniz, University of California, Berkeley

The first part of this paper offers a brief survey of comics in the Czarist and Soviet era, tracing the form's origins in the Russian lubok, or 18th-century peasant woodcut, to its appropriation in the works of the Russian avant garde and State propaganda, culminating in its pseudo-ban as a "bourgeois medium" under the policies of Socialist Realism. I will then devote some attention to the Russian underground and its amazing comics work produced under Soviet oppression, especially the controversial "super-heroine" Oktyabrina, whose parodic serial stories purportedly appeared in the late 50s and early 60s - but in fact may have been an elaborate late 60s hoax by a Czech named Petr Sadecky. Finally, we arrive at Perestroika and the post-Soviet comics period, an era of new opportunities and new financial challenges for this "stalled" medium. We briefly examine some instances of contemporary Russian comics before focusing on the work of Moscow artist Zhora Litichevsky, best known for his erotic/parodic comics.

The Shadow Industry : Health Education Comics and Fotonovelas
Tom Furtwangler, University of Washington

As a medium for presenting a health message, the comic book and fotonovela offer unique characteristics including visual appeal, cultural sensitivity, low literacy level, neutral characters, and the demonstration of consequences. A good health education comic book will attract low-literacy readers, engage them in concern for the health topic at hand, and influence them to begin to change negative health behaviors. For these reasons, education comic books have been widely adopted by public health professionals around the world. In the United States, this "shadow industry" produces dozens, perhaps hundreds of titles each year. While there are notable examples of collaboration between health agencies and the comics mainstream, these are exceptions to the rule. In this paper I will introduce this shadow industry with a brief overview of who produces health education comics, for what audiences, and the research and anecdotal evidence which supports the use of this format for outreach. The body of the paper will focus on comparing health education comics to traditional commercial comics. How do they compare, or differ, qualitatively? Formally? What social and market forces drive the creation of health education comics, and how do they affect the content and quality of the finished product? I will conclude by looking across the boundary between commercial comics and educational comics, and by reviewing the work my agency is doing to involve independent comic artists in the creation of a line of health education comics.

Hermann Faber: Civil War medical illustrator as one-time caricaturist
Michael G. Rhode, National Museum of Health and Medicine.

This paper is a brief history of a one-time example of caricature currently in the National Museum of Health & Medicine. An illustrator's professional work boundaries were broken when the Museum's artist was asked to draw a caricature of his former boss by the man himself. Hermann Faber was a classically-trained German artist who joined the staff of the Army Medical Museum during the American Civil War. When the Museum's first curator, John Hill Brinton, was forced out of his position in 1864, he asked Faber to draw a caricature of him as St. Denis leaving the Museum with his head on a plate --- the only known work of this kind by the artist.

4:30-5:30

GUEST ARTISTS : AMOK (France)

Yvan Alagbé and Olivier Marboeuf.

Moderated by **Mark Nevins and Guy Spielmann**

Since 1994, AMOK publishing has championed the kind of artistic creation which combines personal vision with relevance to social, historical or cultural reality. In its two series, *Feu!* ("Fire!") and *Octave*, this emerging publishing house releases both fiction and comic books. The *Feu!* Series focuses on contemporary expressions of an individual language and universe, and allows the readers to discover numerous French and foreign authors who often debut with AMOK. *Octave* has managed to establish the existence of a mature comic art. It is composed of important works where storytelling and imagery fuse into singular beauty.

In addition to these author-centered publications, AMOK also produces a number of group projects, especially through two periodicals. The house's flagship, *Le Cheval sans Tête* ("The Headless Horse"), comes as a folio of literary and graphic adventure. Each issue of this semesterly review brings together creators from various horizons (Draftsmen, photographers, cartoonists, writers) who explore together a common theme (be it artistic, philosophical, geographical...) from a personal perspective.

Another thematic and semesterly publication, *Specimen*, blends photographs, typographical research, articles and memoirs. It is equally hospitable to graphic arts and the human sciences, which makes for a complex, attractive product that defies classification.

This year, AMOK launches a new series called *La Vérité* ("The truth"). In an original and playful format, these small books offer memoirs from ordinary people, illustrated by photographs, maps and various other documents. This imprint completes a publishing output which spans the entire range of text and image, from comics to graphic arts, from fiction to reporting.

Because it transgresses boundaries and genres and lets creativity flourish in the strongest sense, AMOK turns the art of the comics into a living and contemporary language. The presentation by Yvan Alagbé and Olivier Marboeuf, members of the publishing team as well as authors in their own right, will sketch AMOK's history, explore its editorial policies, and present a sample of its most representative productions

5:30-6:30

BREAK

6:30-8:00

JOINT ICAF/SPX PROGRAM

Plenary lecture : 1972-97, 25 Years of Innovation in French Comics

Jean-Pierre Mercier, French National Museum of Comics (CNBDI)

Moderated by **Mark Nevins and Guy Spielmann**

From *Pilote* to *Lapin* via *l'Echo des Savannes*, *Métal Hurlant* or *A suivre...*, French comics of the past quarter century have never ceased to reinvent themselves, integrate outside influences and innovate. This presentation will attempt to evoke these years of flowering creativity by profiling major authors and exploring recent trends which range from neo-classicism to formalist revolution.

Jean-pierre Mercier has been successively --- and sometimes simultaneously --- a fanzine editor, a comics publisher, a journalist, a librarian and a translator. In his present capacity as technical advisor to the National Museum of Comics, he curates the early imprints collection, and manages the comics education program as well as temporary exhibits.

8:00-9:15

JOINT ICAF/SPX PROGRAM

A Dialogue between **Will Eisner and Jeff Smith**

Moderated by Charles Hatfield

SATURDAY, SEPTEMBER 26

10:00-11:00

JOINT ICAF/SPX PROGRAM

GUEST ARTISTS : ACTUS TRAGICUS (Israel)

Rutu Modan and Yirmi Pinkus

Moderated by Charles Hatfield

Yirmi Pinkus and Rutu Modan founded the Actus Tragicus collective in 1995. Each year, they and their collaborators, Mira Friedmann, Batia Kolton and Itzik Rennert, produce a series of comic books built around some common element of design or language. Their most recent production, the "Victor Series," consists of five books which are unrelated except for the fact that the protagonist in each is named Victor.

Actus Tragicus releases its productions as meticulously crafted, full-color minibooks which encompass traditional story-telling as well as formal and narrative experimentation.

Both Rutu Modan and Yirmi Pinkus work as cartoonists and illustrators for various Israeli magazines and newspapers, and the two of them edited the Israeli edition of *MAD* Magazine in 1994 and '95. In addition, Yirmi Pinkus is head of the illustration department at Vital, the Tel-Aviv Center for Design Studies.

GUEST OF HONOR : MAX (Spain)

Moderated by Mark Nevins

Born in Barcelona as Francesc Capdevila in 1956, Max has been living and working in Mallorca (the Balearic Islands) for the last 15 years.

Max was a pioneer in the Spanish underground comix scene as a member of "El Rollo," a group of comic artists who were self-publishing their works in the early 70's. In 1979, he was one of the founding members of the seminal monthly comic magazine *El Víbora*, where most of his comic work has been published up to this time.

Max has published fourteen comic albums, among them the "Peter Pank trilogy," which featured his most popular character of the 1980's. A number of these books have been published outside of Spain—in Finland, Denmark, Germany, France, Great Britain, Italy, the USA, Brazil and Argentina. In Spain Max publishes in both Spanish and his native Catalan language. Max has won three Barcelona Comic Festival Awards: Best Book Award in 1988 for *Lycantropunk*, and again in 1996 for *Como perros!* ("Like Dogs!"), as well as Best Script Award in 1998 for his most recent book, *El Prolongado Sueño de Sr. T.*, which will be published in America this year by Drawn and Quarterly as *The Extended Dream of Mr. D.*

He is the founder and editor of the innovative and experimental comics anthology *Nosotros somos los muertos* ("We Are the Dead"); *Nosotros* has been published twice a year since 1995, and it collects the work of some of the most exciting young Spanish as well as international "alternative" comics artists.

Max is especially well-known for his graphic work as an illustrator, producing many posters, book and record covers, illustrations for children's books, advertising, and magazines editorial work. In 1993 he created and directed an animated music clip for the rock band Radio Futura, whose album covers he has also designed. Max's recent work also includes cover illustrations for *The New Yorker Magazine* (December 1995 and October 1997), a design for a Swatch watch (1997), and the creation of the mascot for the Barcelona Soccer Team (1998). Last year Max received the 1997 National Award for Children's Illustration from the Spanish Ministry of Culture.

Max has also written and illustrated two short novels: *Orphicas* ("Orpheus Fragments") and *El monologo y hallucinacion del Giganto Blanco* ("The Monologue and Hallucination of the White Giant"), which explore themes of literature and poetry, memory and dreams, and complex personal reflection and symbolism.

What's most remarkable about Max's work is his ongoing explorations (in whatever style or medium he is working) of the reality of today's world through the use of fantastic characters and situations drawn from his own imagination as well as from mythological and literary sources.

5:30-6:45 JOINT ICAF/SPX PROGRAM

NEW VOICES IN COMICS

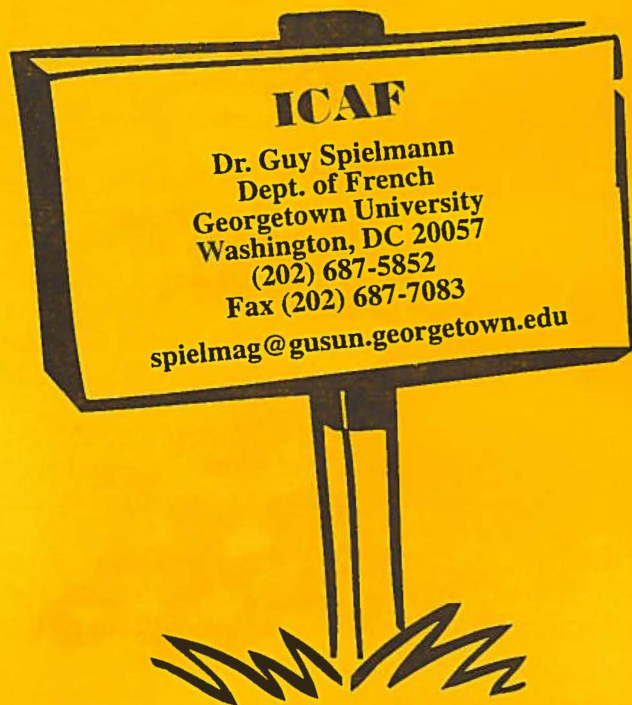
A Roundtable With Scott Gilbert, Tom Hart, Dylan Horrocks, Megan Kelso, James Kolchalka.

Moderated by **Mark Nevins**

7:00-8:00 JOINT ICAF/SPX PROGRAM

***GUEST ARTIST* : Dylan Horrocks on New Zealand comics.**

Moderated by **Gene Kannenberg**



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Le Festival International de la bande dessinée et du film d'animation

MAX (Spain)

ACTUS TRAGICUS (Israel) Rutu **Modan** and Yirmi **Pinkus**

AMOK (France) Yvan **Alagbé** & Olivier **Marboeuf**

SLIM (Algeria / (France)

STRIP CORE (Slovenia) Igor **Prassel** & Jacob **Klemencic**

special guests

Will Eisner and **Jeff Smith**

Papers by

Jose Alaniz (U.C. Berkeley)
Bart Beaty (McGill)
Dorothy Betz (Georgetown)
Randall Clark (Pfeiffer U.)
William H. Foster (Naugatuck Valley)
Jonathan Frome (Florida)
Tom Furtwangler (U. Washington)
Alvise Mattozzi (U. Sienna, Italy)
Ana Merino (U. of Pittsburgh)
Libbie McQuillan (U. Glasgow, Scotland)
Michael G. Rhode (Nat'l Museum of Health and Medicine)
John Ronan (Florida)
Heather Sinclair (Pratt Institute)
Anne Thalheimer (Delaware)

Plenary lectures by

Allen Douglas & Fedwa Malti-Douglas (Indiana)
John A. Lent (Temple)
Joseph "Rusty" Witek (Stetson)
Jean-Pierre Mercier (French National Museum of Comics and Visual Arts (CNBDI))

Roundtables participants

Mort Walker, **Abby Brennan Roeloffs**, **Fiona Russell**, **Jean-Pierre Mercier**

Scott Gilbert, **Tom Hart**, **Dylan Horrocks**, **Megan Kelso**, **James Kolchalka**